



Routledge Research in Creative and Cultural Industries Management

THE CLASSICAL MUSIC INDUSTRY

Edited by
Chris Dromey and Julia Haferkorn



The Classical Music Industry

This volume brings together academics, executives and practitioners to provide readers with an extensive and authoritative overview of the classical music industry. The central practices, theories and debates that empower and regulate the industry are explored through the lens of classical music-making, business and associated spheres such as politics, education, media and copyright.

The Classical Music Industry maps the industry's key networks, principles and practices across such sectors as recording, live, management and marketing: essentially, how the cultural and economic practice of classical music is kept mobile and alive. The book examines pathways to professionalism, traditional and new forms of engagement, and the consequences of related issues—ethics, prestige, gender and class—for anyone aspiring to “make it” in the industry today.

This book examines a diverse and fast-changing sector that animates deep feelings. *The Classical Music Industry* acknowledges debates that have long encircled the sector but today have a fresh face, as the industry adjusts to the new economics of funding, policy-making and retail.

The first volume of its kind, *The Classical Music Industry* is a significant point of reference and piece of critical scholarship, written for the benefit of practitioners, music-lovers, students and scholars alike. It offers a balanced and rigorous account of the manifold ways in which the industry operates.

Chris Dromey is Associate Professor in Music at Middlesex University, UK.

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Routledge Research in Creative and Cultural Industries Management

**Edited by Ruth Rentschler, University of South Australia
Business School, Australia**

Routledge Research in Creative and Cultural Industries Management provides a forum for the publication of original research in cultural and creative industries, from a management perspective. It reflects the multiple and inter-disciplinary forms of cultural and creative industries and the expanding roles which they perform in an increasing number of countries.

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Foreword

Music, as a living art form, will always be subject to change and development that in any one moment could be experienced as “turmoil”. For those of us involved in classical music there is a lot of change about: the habits of audiences in terms of ticket-buying and the way they listen to recorded music; how new audiences discover classical music and in what settings; the constant promises and opportunities offered by new technology that can be interpreted as threats to the status quo or whose possibilities may simply not be understood; the fact that those involved in classical music have themselves to convince younger audiences that there is something there of interest—audiences no longer necessarily come armed with knowledge and deep love gleaned from schooldays. All this and more, with business models being turned upside down for those who present, perform, or compose classical music. These interesting times could be seen as *so* interesting as to be debilitating, or they could be seen as exhilarating.

I prefer the latter. The fact that knowledge of classical music is no longer “mainstream” in terms of the public gives us an opportunity to glory in a new countercultural appeal and, in engaging younger audiences, to celebrate the heritage of classical music and explore the new. That’s why this book is timely and important. In the midst of this sea of change we should observe what is going on amongst the eddies and see the opportunities to keep the art form alive and growing. This book explores many angles in this living debate, from the business of presenting, producing, and even talking about classical music, to the places in which it is experienced and the new life of the composer and the musician. In taking a snapshot of where we are, it allows those of us involved in the industry better to consider where we might go—and how.

There are many challenges here but much from which to take heart. I regularly hear new classical music in a pub in East London, with an attentive, young, and respectful audience and much discussion afterwards and between the music—as discussed here in Chapter 10. There is hunger and curiosity for music that demands attentive listening, and that is what classical

music is. There are actual, and potential, audiences, but we may need to work harder and in different ways to get them. This book, then, is a timely opportunity to draw breath and look to the future—in an optimistic and hopeful way, but with knowledge that there is much for all of us to do.

—Alan Davey (Controller, BBC Radio 3, BBC Proms,
BBC Orchestras and Choirs)

Introduction

Chris Dromey and Julia Haferkorn

In recent years, discussion of classical music practices has flourished in areas as diverse as business studies, sociology, philosophy, information and communications technology (ICT), cultural studies, law, and education. From Dawn Bennett's landmark study of the classical music profession, through assorted publications on the genre's economic and social situation, to organisations reflecting on their own identity and impact, the classical music industry is being studied from strikingly new and different angles.¹ Our motivation for producing this volume was the realisation that these perspectives deserved to be recognised for what they comprise: a vibrant field of enquiry with the potential to effect change, in both academia and the industry itself. We decided to take a deliberately inclusive approach, bringing together scholars, industry professionals, and practitioners to survey and scrutinise the classical music industry in a comprehensive but critical way.

The past decade has witnessed an outpouring of articles and monographs on the wider music industry, prompted by a parallel growth in its study in universities and recognition of its importance to the creative economy. Although classical music merits few if any pages in today's key texts—a shortcoming this volume looks to address—it is heartening that a new generation of researchers are adding to scholarship in the area and doing so in ways comparable to Bennett et al., for example, by investigating changing concert cultures, diversity, e-marketing, economics, and the cultural implications of orchestral programming.² Musicology at large can sometimes appear resistant to such changes in direction; nevertheless, we took inspiration from the ideas of authors such as Nicholas Cook, Julian Johnson, and Adam Krims on the place, purpose, and definition of classical music at the turn of the twenty-first century.³ Thinkers who look to defend classical music or to modernise how it is perceived occupy a similar space to those who work each day to market and promote classical music. In other words, the line between philosophical and aesthetic discourses on classical music, and the impulses behind its marketing and promotion, is thinner than many imagine.

From this starting point it followed that to bring academia and industry closer together, to recognise a nascent musicology *of* industry, and to produce a volume with theoretical and empirical import were logical, optimistic,

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and related aims. Indeed, we do not accept the argument embraced by some commentators that classical music or its industry are in terminal decline. Nor do we indulge a common failure to distinguish between industries, wherein the classical record industry, and fatalistic views that sometimes encircle it, is allowed to speak for classical music's other sectors. Rather, by mapping the genre's myriad practices, *The Classical Music Industry* intends not only to raise awareness of the industry's mechanisms and dynamics, but also to voice and advance significant themes and debates. The volume therefore examines the central practices and theories that empower and regulate the classical music industry, drawing together different strands of enquiry in the contexts of music-making, business, musicology, and associated spheres such as education, media, and copyright.

The volume falls into three parts to articulate these themes. Part I, "Principles and Practices", takes a broadly practical perspective to explore some of the classical music industry's most important sectors and to assess how the cultural and economic practices of classical music are kept mobile and alive. Musicologist, composer, and former PRS for Music employee Brian Inglis draws on his experiences to evaluate the historical and present-day relationship between classical music, copyright, and collecting societies. Sarah Osborn's recent leadership of the Music Publishers Association informs her examination of that sector, outlining a similar debate to Inglis's to consider how political, technological, and economic realities have altered the publisher's role, their relationship with composers and retailers, and their attitude to risk. Scholar and former Decca Records manager Marius Carboni confronts two fields often perceived to be beleaguered—the recording industry and classical music itself—but rejects talk of crisis as he scrutinises how business models are responding to new formats, subgenres, and marketing techniques. Evolving responsibilities also underpin Atholl Swainston-Harrison's contemporary focus on artist management in a wide-ranging chapter that explains how different types of management agreements are negotiated and how they affect their signatories. Just as Swainston-Harrison's leadership of the International Artist Managers' Association offers a unique and authoritative outlook in his chapter, so Glen Kwok's presidency of the World Federation of International Music Competitions informs the next. Musicologist Chris Dromey joins Kwok for a chapter of theoretical and empirical import, chronicling competitive music-making historically and topically, and appraising competitions' efforts to innovate in light of thorny controversies, such as bias and musical judgement, that such events can provoke.

The focus of Part II is "Identity and Diversity" in classical music-making. Sociologist Anna Bull conducts an ethnographic study of several youth music ensembles to assess how extracurricular education can serve to reproduce the classical music industry's generally high levels of class and gender inequality. Studying female musicians based in London and Berlin, Christina Scharff also examines these and other inequalities as she addresses some

of their less visible factors, for example, networking, parenting, and the subjective construction of “ideal” classical musicians. Dawn Bennett and Sophie Hennekam survey classically trained musicians in the Netherlands and Australia and critique employability in the profession, whereby various stages in a musician’s career can force priorities and, indeed, identities to change, often abruptly. Brian Kavanagh addresses these same themes—engagement, adaptability, identity—from the perspective of classical music performing organisations; his chapter charts how digital innovation has disturbed the industry’s fundamental logics, encouraging orchestras to reimagine themselves and to modernise access to classical music, for example, through video-streaming, media partnerships, and orchestra-owned record labels.

Part III, “Challenges and Debates”, takes up related challenges in a series of chapters dedicated to debates that have long encircled the sector but today have a fresh face, as the classical music industry adjusts to the new realities of funding, policy-making, and retail. Describing a Composer-Curator initiative she spearheaded at Sound and Music, Susanna Eastburn considers composer-led enterprises and argues that for classical music to be a living (not merely “heritage”) art form, decision-making and control should be shared more often with artists. Musicologist and artist manager Julia Haferkorn delves further into a similar topic, recognising the twenty-first-century trend of presenting classical music in nightclubs and other non-traditional settings and assessing its consequences for audience engagement, the classical concert experience, and perceptions of classical music more generally. In comparable ways, the concept of classical music’s “curation” common to Osborn, Eastburn, Haferkorn, and Masa Spaan, whose chapter draws on her experiences as a concert programmer to define a mode of curation she calls “synergetic concert dramaturgy”. Spaan exemplifies its principles in the context of her interviews with international festival organisers and artistic directors and such pioneering events as Rundfunkchor Berlin’s *Human Requiem* and Dutch outdoor classical music festival Wonderfeel. Chris Dromey’s closing chapter examines how BBC Radio 3 and Classic FM speak about the music they broadcast, evaluates three of classical music’s contemporary debates (defence of its intrinsic values, critique of its contemporary practices, and its relationship with radio), and concludes by making the case for the rejuvenating potential of *public* musicology.

The order of chapters should not obscure the connections that can be drawn between them: that working in classical music can be hugely rewarding but also highly precarious (Bennett/Hennekam, Eastburn, Scharff); that the task of defining classical music itself is either inspiring or obliging scholars, musicians, promoters, and audiences to adapt (Carboni, Dromey, Inglis, etc.); that the industry is truly international (Kavanagh, Kwok/Dromey, Spaan, Swainston-Harrison, etc.); and that decisions about which platforms and formats are best for classical music and its consumers are no longer straightforward (Carboni, Kavanagh, Haferkorn). In these ways, we hope the volume will demonstrate that the potential for scholars and industry

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professionals to share and develop knowledge about the classical music industry is both exciting and, most significantly, achievable.

We are indebted to Dave Varley, Mary Del Plato, and Brianna Ascher at Routledge for the steadfast and patient support they have given us. Special thanks are due to Dawn Bennett, Natalie Bleicher, Anna Bull, Francesca Carpos, and Christina Scharff for generously reading and commenting on various sections of the volume as it developed. We owe a similar debt to Ananay Aguilar, Naomi Barrettara, Alan Davey, Tim Davy, Antony Feeny, Sally Groves, Annabelle Lee, Allison Portnow Lathrop, Mark Pemberton, Yvette Pusey, and Christopher Wintle. We are deeply grateful to all of the authors for agreeing to contribute to the volume and for tolerating our editorial nitpicking. Thanks are also due to our colleagues at Middlesex University, particularly Zuleika Beaven, Paul Cobley, François Evans, Peter Fribbins, Sareata Ginda, Brian Inglis, and Fiorenzo Palermo—their advice and understanding was crucial.

Notes

- 1 See, for example: Dawn Bennett, *Understanding the Classical Music Profession: The Past, the Present and Strategies for the Future* (Abingdon: Ashgate, 2008); Anastasia Belina-Johnson and Derek B. Scott (eds), *The Business of Opera* (Farnham: Ashgate, 2015); Fiona Harvey, *Youth Ensembles Survey Report* (Association of British Orchestras, 2014), www.abo.org.uk/media/33505/ABO-Youth-Ensemble-Survey-Report-App.pdf; and Natalie Bleicher, *New Music Commissioning in the UK: Equality and Diversity in New Music Commissioning* (British Academy of Songwriters, Composers & Authors, 2016), https://basca.org.uk/newsletter/BASCA_Music-Commissioning.pdf (both accessed 21 December 2016).
- 2 See, respectively: Sarah May Robinson, *Chamber Music in Alternative Venues in the 21st Century U.S.: Investigating the Effect of New Venues on Concert Culture, Programming and the Business of Classical Music* (DMus diss.; University of South Carolina, 2013); Sarah M. Price, *Risk and Reward in Classical Music Concert Attendance: Investigating the Engagement of 'Art' and 'Entertainment' Audiences with a Regional Symphony Orchestra in the UK* (Ph.D. diss.; University of Sheffield, 2017); Anna Bull, *The Musical Body: How Gender and Class Are Reproduced among Young People Playing Classical Music in England* (Ph.D. diss.; Goldsmiths, University of London, 2015); Annabelle Lee, *#Classical: An Analysis of Social Media Marketing in the Classical Music Industry* (Ph.D. diss., Royal Holloway, University of London, 2017); Antony Feeny, *Notes and Coins: The Financial Sustainability of Opera and Orchestral Music* (Ph.D. diss.; Royal Holloway, University of London, 2018); and Ingrid Bols, *Programming Choices and National Culture: The Case of French and British Symphony Orchestras* (Ph.D. diss.; University of Glasgow, forthcoming).
- 3 See Nicholas Cook, *Music: A Very Short Introduction* (Oxford: Oxford University Press, 1998), especially Chapter 3; Julian Johnson, *Who Needs Classical Music? Cultural Choice and Musical Value* (Oxford: Oxford University Press, 2002); and Adam Krims, 'Marxism, Urban Geography and Classical Recording: An Alternative to Cultural Studies', *Music Analysis*, 20/3 (October 2001), 347–63.

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